



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

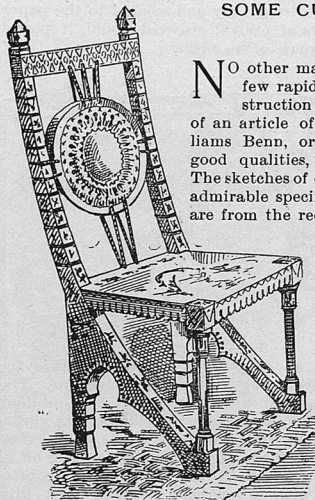
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

SOME CURIOUS CHAIRS.



No. 1.

NO other man in England can with a few rapid strokes intimate the construction and leading characteristics of an article of furniture as Mr. J. Williams Benn, or more aptly describe its good qualities, or point out its defects. The sketches of chairs on this page are very admirable specimens of his work. They are from the recent London exhibition of Italian work. His remarks upon them will doubtless be read with interest.

The accompanying examples have been selected, he says, not always because they can lay claim to special beauty, but mainly on account of their differing in some important features from kindred things which are in use. There is no telling; a look at some cabinets or buffets may suggest to

a select circle of our designers the brilliant thought that, after all is said and done, a sideboard need not consist of the inevitable pair of pedestals, three feet three inches high, plain top and orthodox glass back; or that a chair may rest on something less monotonous than four turned legs. Be that as it may, these productions of our cabinet making *confrères* in Italy here put in their shadowy, or rather sketchy, forms; and I shall venture to talk, after the manner of a Cook's guide, as they pass before the notice of the visitors whom I am conducting, for the last time, through the great Italian Exhibition of 1888.

The first remark upon entering any apartment, public or private, generally assumes the form of "Will you take a chair?" and so we may "take" several. None are more odd than that which figures at the beginning of these notes.

Among eccentric seats suitable to stow away in a corner, the little oddity (No. 2) will please some furnishing—and shall I say "faddish"—ladies. It is made up entirely in plush and embroidery, the fan at the right of the back being a piece of wood fan-shaped and covered with velvet. It is difficult to discover the comfort or even the utility of the structure at the back, but, please note, it is novel! And that quality will sell it many times over before people discover its disabilities.

There has been much talk about Pompeian of late years, and some of our leading artists—notably Mr. Alma Tadema, R.A.

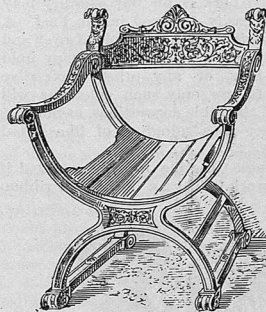
—have kept on painting it with great success and profit. Indeed, a leading insurance company employed, at no small expense, Mr. E. J. Poynter, R.A., to design a show-card in that style; and thus it is that a beautiful study in Pompeian now appears at most of our railway stations. On one stand at the exhibition there is a very successful and costly application of Pompeian to modern bedroom furniture. No. 3 represents the kind of chair in this gorgeous apartment, and it is a seat of no meagre line or beauty. The form of it is identical with the remains of several which I saw when walking 'neath

the shadow of Vesuvius through that "City of the Dead." Now that any style that can boast of refinement—and, alas! some which cannot—have an *entrée* into our showrooms, I think that

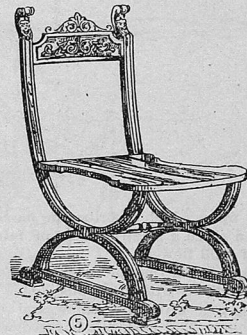
the Pompeian is entitled to another "innings." It has not yet been reproduced with that delicacy and finish which it deserves.

It seems almost superfluous to figure yet once more the common-place Italian model shown in No. 4, but there are such varieties of these cross-legged chairs that their charms are not covered by a sketch or two. This is one admirably adapted for a loose cushion, or a couple, and it has a curve about the back feet deserving of copyism. No straight-legged contrivance can rival the beauty of this ancient model. The seat suits the line of the body; the arms have the very finials to clutch with comfort; and the back affords some rest to a good pair of shoulders. Not the least merit of these chairs is the scope which they give for the exercise of the carver's art. All honor and opportunity to good carving.

No. 5 is a simple version of a chair with the cross legs placed at the side instead of the front, and it is hardly less graceful than No. 4. Here, again, a plain wooden seat is provided, so that portable upholstery may be employed. This No. 5 represents an ordinary Italian



No. 4.



No. 5.

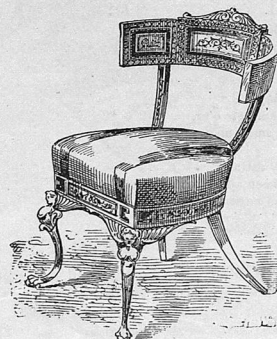
dining-room chair. We have not yet seen in this country a dining-room suit finished off with wood seats so as to admit of movable cushions, and yet we are considered more sanitary than the Italians.

A BACHELOR'S CLOCK.

IT is quite a common sight nowadays to see in almost every house a small nickel-plated clock, sometimes with an alarm attachment and sometimes without. They are not very pretty, but have the merit of being within the reach of people of moderate means, and by the following device can be rendered quite ornamental and attractive. First a frame is necessary. An old cigar box which is large enough for the clock to set in, is just the thing. Take off the lid, and in the center of the bottom of the box cut out a circular piece a trifle smaller than the face of the clock. Cover the sides and the bottom of the box with plush, or with any other material which may suit one's fancy or convenience, making allowance for the edges being tacked on the inside of the box.

Now, with a pair of sharp-pointed scissors, cut the cloth to correspond with the circle in the box, a half an inch smaller than the circumference of the circle, in which make incisions so that the cloth can be turned in over the edge smoothly. No glue is necessary, a few of the smallest gimp tacks is all that will be required to fasten firmly the edges of the cloth. Place the box on one of its sides, set the clock inside, and you have a very unique and tasteful frame for a plain and simple clock. On the top of the frame, if so desired, can be placed some small ornament as a finish.

THIS STERLING PERIODICAL, the leading exponent of industrial art in America, presents an unusually rich table of contents. Every man who has a house to decorate or furnish, and who wishes to do it artistically and in an honest manner, should take the DECORATOR AND FURNISHER for the authoritative information it gives him.—*Boston Transcript.*



No. 3.